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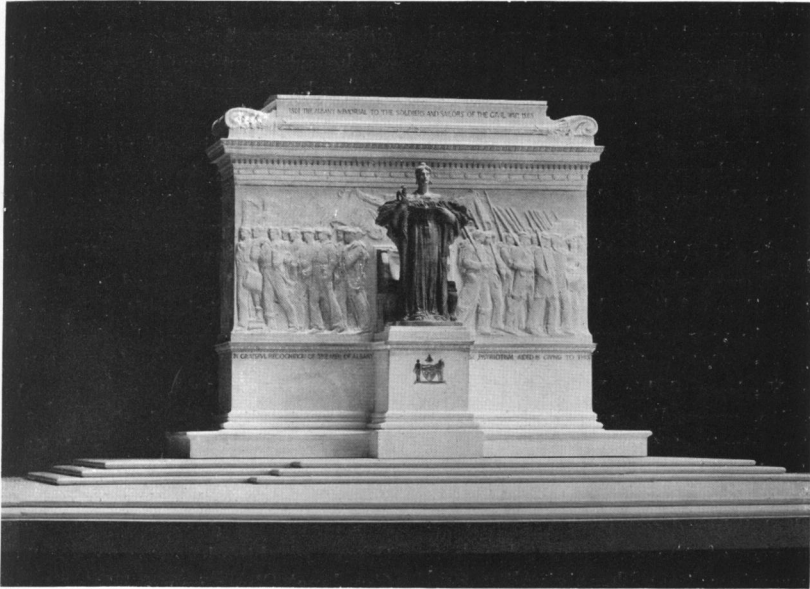
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SOLDIERS' AND SAILORS' MEMORIAL, ALBANY, N. Y.

HERMON A. MACNEIL, SCULPTOR

A NEW DEVELOPMENT IN MONUMENTAL SCULPTURE

BY OMAR H. SAMPLE

THAT the changing aspects of American monumental art are broadly expressive of our art development as a Nation will hardly be denied. It is equally capable of demonstration that the expression of the sculptor's art in our public monuments falls into certain definite schools or periods, and that the majority of the works produced in each period speak the same general sculptural language that reflects clearly the prevailing sculptural ideas or methods of work.

Thus the early realistic, military groups of John Rogers depicted the naïve, childish concepts of a Nation that

was a sculptural infant, groping for words in the unknown speech of plastic art, and finding only the melodramatic, incoherent, and exclamatory.

The period of the monumental equestrian and conventional portrait statue followed, and its development may now be considered as at its culmination. From the crudely drawn, badly balanced attempts at action on horseback in Crawford's early statue of Washington in Richmond or Clark Mills' circus-riding Jackson in Washington, our first equestrian statue, to the fine monumental reserve, dignity, and

suppressed movement of such recent equestrian statues as Saint Gaudens' Sherman in New York, Mr. French's Washington in Paris, or Mr. Ward's General Thomas in Washington, is a long march toward simplicity, dignity, and strength in sculptural conception.

The conventional portrait figures, born as a race of stiff, frock-coated statesmen, gesticulating in the oratorical fashion of three decades ago, have been somewhat subdued, and much better modeled, but offer even yet few possibilities as works of art, for decorative ingenuity has been obliged to add interest in the design of their setting as evidenced in the frequent use of the exedra pedestal during the past decade. The finest examples of this treatment, which have been followed by numberless repetitions in more or less successful imitations, are Saint Gaudens' Farragut in New York, and his Lincoln in Chicago, quite generally regarded as our greatest portrait statues.

In the best works of recent monumental art there is distinctly evident a new and striking development in the increasing use of the monumental relief, which promises to add originality and freshness to our public memorials and perhaps develop that distinctively American school of sculpture of which we have dreamed. Relief sculpture is of course as old as art, but the intelligent use of its larger monumental and architectural forms as the chief feature of elaborate memorials is now on the way to a fuller accomplishment. While this wide use of relief has occasionally been characterized as "pictorial," rather than sculptural, and its exponents have been accused of using "painters' methods," there is no gainsaying that this use has lent a variety to recent memorial art that has quite happily relieved it from the monotonous succession of conventional portrait figures and equestrian soldiers, whose local or historic importance cannot always atone for their uninteresting character as works of art. Even if it be maintained that monumental sculpture must be in the round to attain those large effects of mass and

outline, the greatest examples of the larger memorial reliefs have become more widely popular, and thus made a deeper impress on the art life of the people than any of the thoroughly monumental groups and statues. In view of this practical result, the more or less academic distinction between sculptural and pictorial conceptions may be considered as secondary when the quality of the art is such as to make itself potent even when beyond the ordinary limits of its expression.

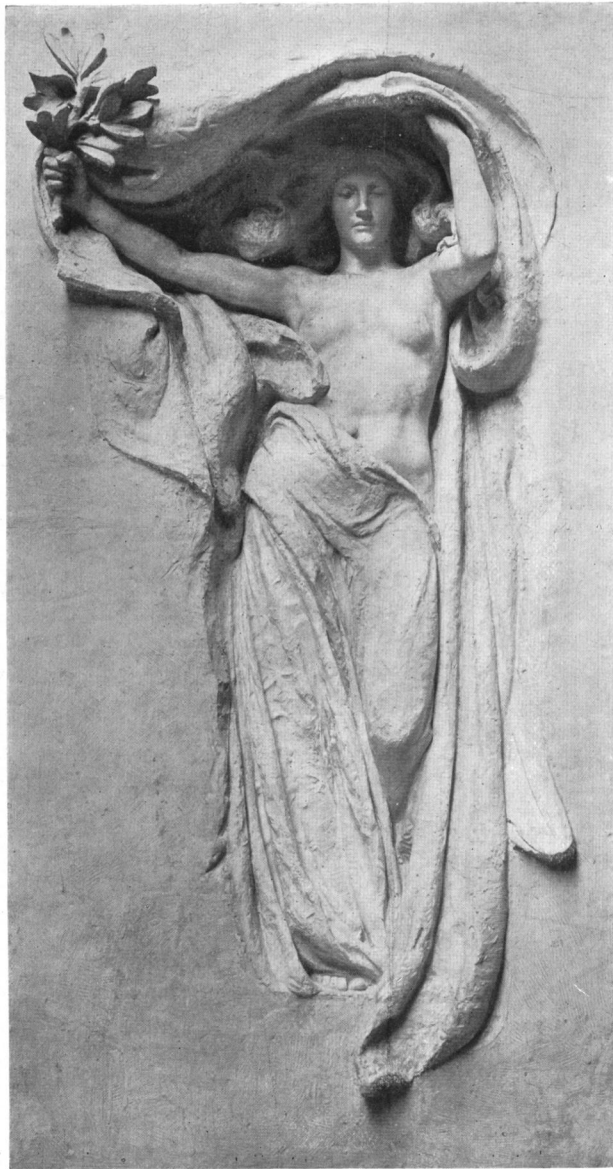
The possibilities of relief sculpture in bronze or stone, in a well-studied architectural setting of some one of the fine colored granites or marbles, offer rare opportunity for the collaboration of sculptor, architect, and craftsman. In this field of high relief may be combined the monumental effects of heroic proportions, the pictorial delicacy of background and decoration, color suggestion in light and shade of surface treatment, and the graceful dignity of good architecture. The two classic American examples that have realized to a remarkable degree all the effects of these combined arts are the Saint Gaudens' Shaw memorial in Boston and Mr. Daniel Chester French's Milmore memorial in the same city, more widely known in its many photographic reproductions as "Death and the Sculptor." Of the two, Mr. French's is the more simply and broadly conceived, and has a wider and more intimate human appeal.

Mr. French is today the leader in the production of these monumental-architectural reliefs, and the examples of his works illustrated are distinguished specimens of this new phase of art. In his latest work, the memorial to Alice Freeman Palmer placed in the chapel of Wellesley in memory of this well-loved former president of that institution, Mr. French has approached nearly to the success of his Milmore memorial in delicate sentiment. His suave modeling, and imaginative, appealing conception combine to make one of the most refined and scholarly expressions in American plastic art. The technical details have



ALICE FREEMAN PALMER MEMORIAL, WELLESLEY COLLEGE

DANIEL C. FRENCH. SCULPTOR



"VICTORY"

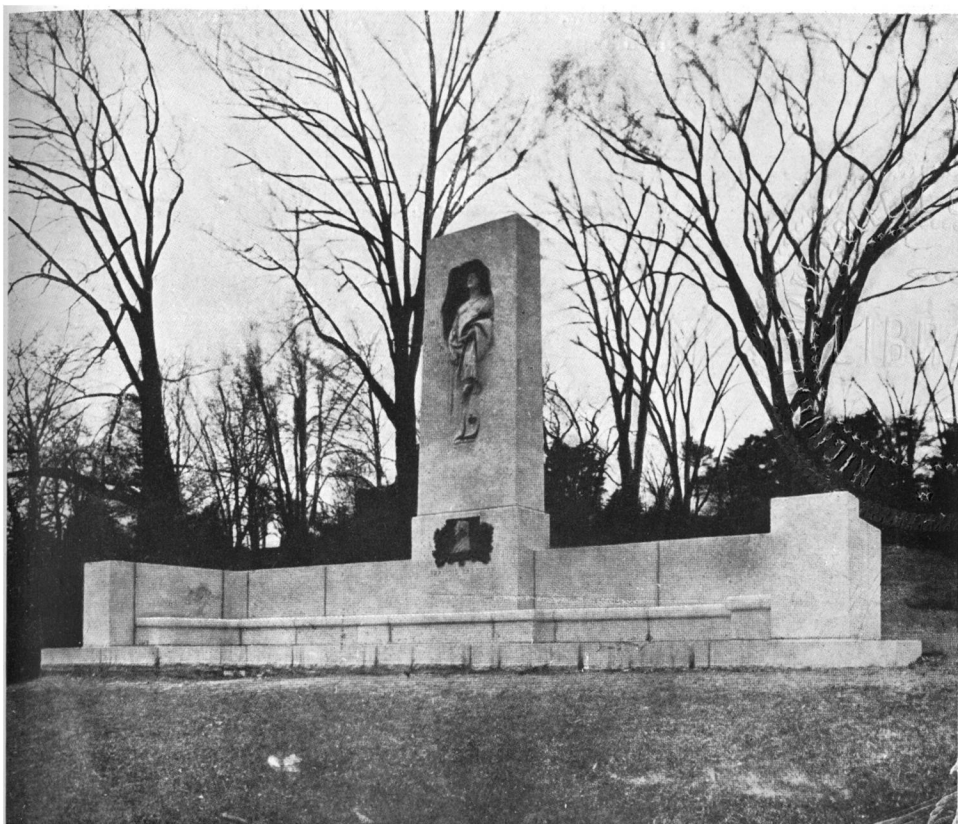
MELVIN MEMORIAL

D. C. FRENCH

been rarely wrought. The faces of both figures are idealized into beautiful feminine types, and the drapery flows in folds that approach the excellence of the classic masterpieces. The work is executed in Carrara marble and Mr. French did much of the actual cutting himself.

His A. R. Meyer monument, recently unveiled in Kansas City in memory of

the first president of the Park Commission, takes the form of a monumental tablet of Tennessee marble into which is set a full-length bronze portrait in high relief. At one side, in low relief, rises a tree, the foliage of which, somewhat more relieved, appears above, balancing well with the faintly drawn potted plant on a table, beside which the subject is



FRANCIS PARKMAN MEMORIAL

DANIEL C. FRENCH, SCULPTOR

standing. It is one of those carefully drawn, perfectly balanced, and faultlessly executed compositions that Mr. French may always be trusted to produce, and is an interesting and worthy successor to his greatest imaginative works, the John Boyle O'Reilly and Milmore memorials. The architectural framework is delicately carved with wreaths, a floral band, and inverted torches, in admirable harmony with the whole composition, but subordinated to the central relief. The memorial is eighteen feet high, and stands in a carefully chosen site on the Paseo, Kansas City's show boulevard.

Two other recent works which strikingly illustrate this sculptor's mastery of the monumental relief are the Francis Parkman monument in Boston and the Melvin memorial in the historic Sleepy Hollow Cemetery at Concord, Mass.

Both of these embody intaglio relief panels, sunken in the central members of exedras. The intaglio relief is a very difficult and unusual effect, that makes the figures appear as if emerging from the stone. The appearance of coming out of the stone is all the more difficult to secure by reason of the fact that the background is a smooth surface instead of being in the rough as in the common form of these Rodinesque sculptures.

The Parkman memorial stands on the historian's estate, now a part of the Boston park system, the Parkman house having been removed to make place for this structure. The single slab of the central member, simple, severe, and catholic in its proportions, rises twenty feet high from the center of a long granite bench with projecting wings at the end. Set in a niche is the heroic relief of an Indian chief, draped in his blanket and

holding the pipe of peace. Below, in a bronze medallion, is a profile portrait of Parkman, surrounded by a border of oak leaves. The sculptural parts are broadly modeled to harmonize with the severe architectural forms of the work, and the typical features and accouterments of the Red Man have been admirably adapted to the requirements of decorative sculpture.

In the Melvin memorial a central shaft twenty feet high rests on a platform twenty-five feet wide. At either end is a low seat, and steps extend across the front. The intaglio relief on the central member portrays the floating figure of a mourning Victory. With one hand she lifts the heavy folds of a conventionalized flag, and the other holds a laurel branch. Her downcast eyes seem to watch over the three tablets of slate, inserted in the floor of the platform, to record the names and the deeds of the three soldiers commemorated. These tablets are three feet by six each, and have inlaid in them bronze muskets and wreaths.

This memorial was erected by James C. Melvin in memory of three brothers, members of the First Massachusetts Heavy Artillery, all of whom died in defense of the Union.

This record of patriotism is particularly appropriate to its setting and associations in this storied burial ground

where sleep also Emerson, Hawthorne, Thoreau, Louisa and Bronson Alcott, and others who wrought well in early American history. It is built into a low wooded hill with retaining walls at the back and sides, an impressive location for this lonely figure watching over a tomb.

A later and more elaborate work in monumental relief is the selected design for the soldiers' and sailors' memorial to be erected by the city of Albany, and modeled by Hermon A. MacNeil, of New York. This is a simple monumental pylon with its central portion at both front and back covered with marching columns of soldiers and sailors in relief. A heroic figure, representing the Nation bearing sword and palms, stands in front. Reliefs of Victory and Peace ornament the ends of the structure. The figure of the Nation and the seal of the city below it are to be of bronze and the rest of the work, down to the platform, of Tennessee marble. The monument proper is to be twenty-one feet wide and twenty-two feet high, and will bear over fifty feet of relief sculpture, embodying some forty figures.

Mention should also be made of the portrait of Dr. Angell, by Karl Bitter, owned by the University of Michigan, a cast of which was recently shown in the National Academy of Design's Winter Exhibition.

AMERICAN HANDICRAFT

THE FOURTH ANNUAL EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN

BY J. WILLIAM FOSDICK

DR. KERSCHENSTEINER, Director of the Industrial Schools of Munich, Bavaria, who recently visited this country, says that to pursue a trade that one dislikes is not a sin, but a crime.

William Morris, the great English founder of the modern arts and crafts movement, expressed the same sentiment

with the same emphasis more than thirty years ago, and today every working member of the National Society of Craftsmen and all kindred societies are of the same opinion.

This wise Director from Munich has established what he terms "continuation schools" where the public school pupil